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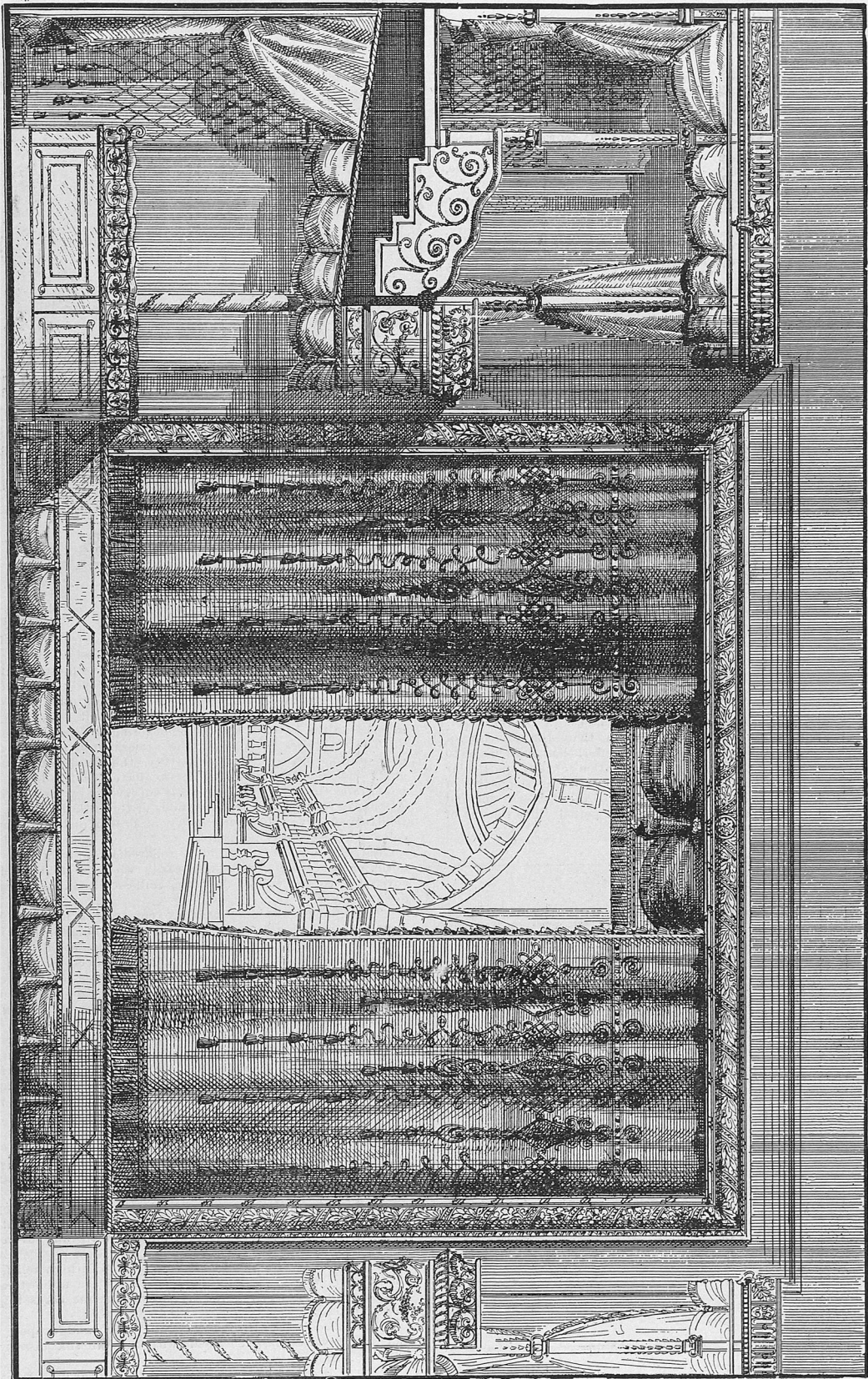
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# THE DECORATOR AND FURNISHER.

SECTION OF PROSCENIUM BOXES, STAGE FRONT, CURTAINS, ETC., BERKELEY LYCEUM THEATRE, NEW YORK, DESIGNED AND EXECUTED BY JOSEPH P. MORTUOG & CO.



# THE DECORATOR AND FURNISHER



## A NEW YORK SOCIETY THEATRE.

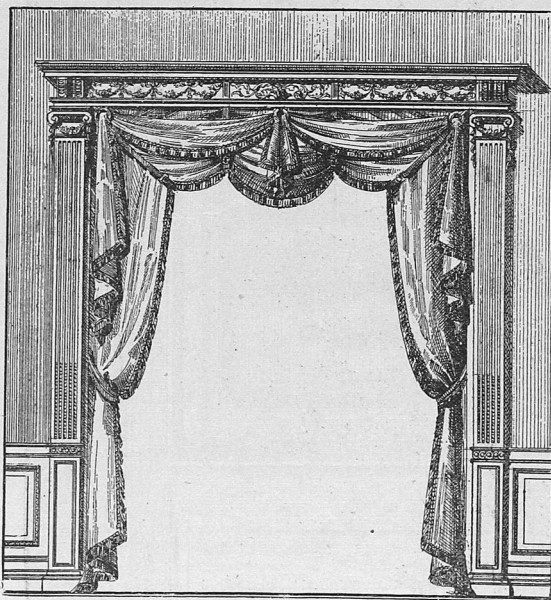
AMONG the notable buildings recently erected in New York may be included the Berkeley Lyceum, located on Forty-fourth Street, near Fifth Avenue.

Projected by Dr. John S. White, head master of the famous Berkeley School, it has been erected by a stock company embracing some of the representative people of the city,

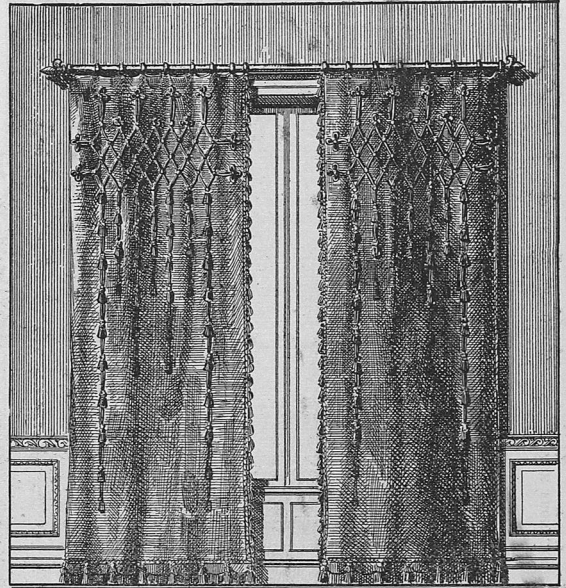
including such names as Anson Phelps Stokes, Maturin L. Livingston, F. P. Olcott, Joseph H. Choate, John G. Cannon, Chauncey M. Depew, Loomis L. White, Birdseye Blakeman, Henry C. Fahenstock, George W. Dickerman, Amos Cotting, and Frederick Gallatin. The prime object of the association was to provide a building fitted for the athletic training of the pupils of the Berkeley school, and to afford facilities for a gentlemen's private athletic club. It contains a drill room, gymnasium, bowling alleys, billiard room, laboratory, work shops, baths, library, dancing hall and theatre, and is now in successful operation, under the guidance of Dr. Watson L. Savage, of Amherst, a leading exponent of the newer methods of physical culture.

As the building progressed and the proportions of the space allotted to the theatre became apparent, the amateur theatrical people, who had been for years discussing and engineering schemes for a house suited to their wants, delighted at finding in process of construction a theatre exactly adapted to their requirements, were successful in impressing their views upon the association. It was determined to fit the stage with the latest improvements in theatrical machinery, and to furnish the auditorium in a style calculated to meet the tastes of the brilliant audiences attracted by the performances of the amateur dramatic societies.

The theatre occupies the rear end of the building, and has an auditorium of about fifty feet square, with a balcony, four proscenium boxes, and one large mezzanine box, affording a seating capacity of about five hundred. In decorating the theatre, the fact that the auditorium is almost an exact square, with a flat ceiling divided into panels by the iron girders supporting the gymnasium floor, was found to interfere with the usual schemes for theatrical decoration, and has given to what is technically known as "the front of the house" a unique effect, rather than of a large drawing-room than the interior of the average theatre—while no special effort has been made to carry out in a strict sense the decoration of any particular school, the general effect may be characterized as suggestive of the French Renaissance, with a leaning to the lighter forms and more delicate colorings of the Louis XVI period. The scheme of



ENTRANCE, BERKELEY LYCEUM THEATRE.



ORCHESTRA PORTIERE, BERKELEY LYCEUM THEATRE.

color is old rose and copper, on a background of blue, set in a framing of old ivory.

The walls are hung with a velvet paper of iridescent effect, a background of pale blue carrying a stencil design in old rose and dull gold; the ceiling is tinted old rose, with lines of relief ornamentation in dull gold forming panels, while the dividing girders are enriched with a scroll ornament of dull gold on a background of blue, the details of this ornament being repeated in color on the bevel of the frame enclosing the stage opening.

The woodwork throughout, the wrought iron and relief ornamentation, are treated in old ivory, the details expressed in gold. Messrs. Warren, Lange & Co. have furnished the wall paper, and the color decoration was supervised by Mr. Edwin F. Ashman. The upholstery decorations of the little house are particularly effective, their originality of design and harmony of color being especially noticeable.

Carpets in tones of dull blue, relieved by a tracery of gold outlining the design, harmonize easily with the folding chairs covered in copper velours de laine, embossed with an irregular design.

The four proscenium boxes are constructed in Louis XVI. style; the walls are hung with a rich copper damask, showing a slight scroll design in a lighter tint of the same color; the ceilings are of satin of still lighter tint, the effect of light and shade being gained by drawing the stuff in folds to a centre.

The interiors of the boxes are lighted by candles in sconces of ornolu finish, designed to harmonize with the style in which the boxes are constructed. In the lower boxes portieres of copper velours Titien, heavily embroidered with antique cords, divide a space devoted to the disposal of wraps. In the upper boxes, screens serve a similar purpose. Of these the frames are covered with old rose velours Titien, heavily tufted, the upper panels consisting of curtains of taffeta silk, shirred on rods. The draperies are of old rose royal damask, showing a bold foliated design in tone color on a background of satin, and trimmed with a fringe formed of silk tassels suspended by cords of graduated lengths. Instead of tassels and cords, broad bands of old rose and gold galloon support the draperies from above, gold buckles being used to complete the effect.

The fronts of the lower boxes are upholstered in copper velours Titien, ornamented by panels formed of galloon in antique colorings. Grilles of wrought iron, finished with rails covered in old rose plush, are placed above.

The fronts of the upper boxes are treated in high relief, surmounted by wrought iron grilles; the sides are upholstered in copper velours Titien, relieved by heavy antique cords applied in scroll designs.

The balcony front is decorated in relief and draped with old rose royal damask enriched with massive silk tassels and cords.

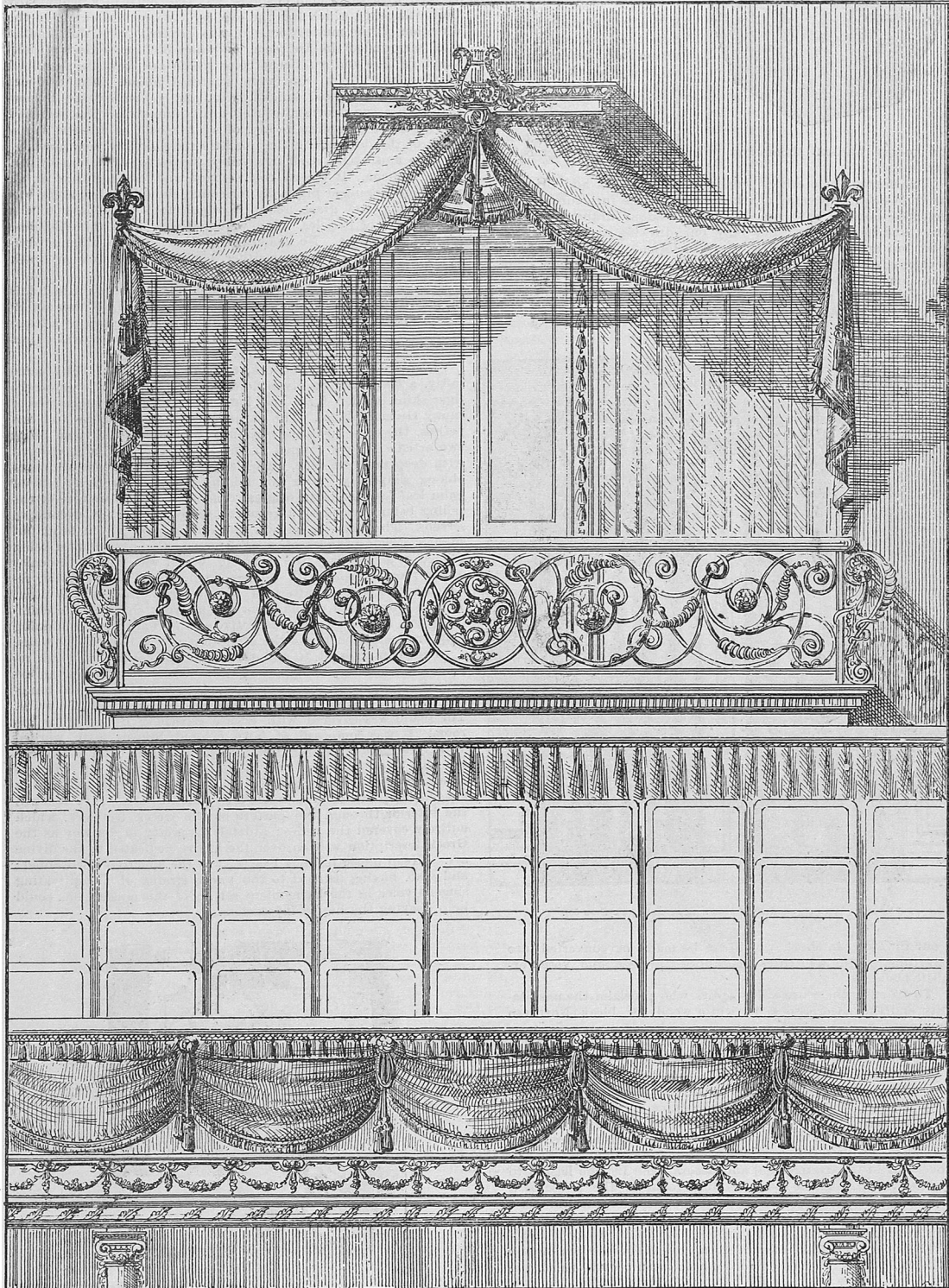
The proscenium curtains, arranged to be drawn aside, are of



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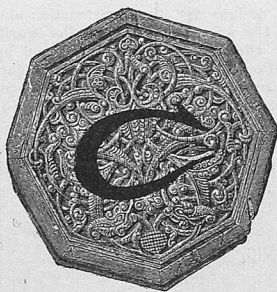
old rose velours Titien, heavily embroidered in rope effect, finishing at intervals with long cords and tassels. The portieres of the lower and upper side entrances follow a similar scheme of color, the method of decoration being indicated by our illustrations. The draperies of the main entrance are of copper velours Titien, fringed with gold bullion, and caught up by broad

bands of gold galloon. The designs for the construction and decoration of the boxes, for the wrought iron and relief work, the hangings and upholstery throughout the building are by Messrs. Joseph P. McHugh & Co., and the work has been carried out under the personal direction of Mr. McHugh, on the success of whose efforts the association may safely be congratulated.



BALCONY FRONT AND MEZZANINE BOX, BERKELEY LYCEUM THEATRE

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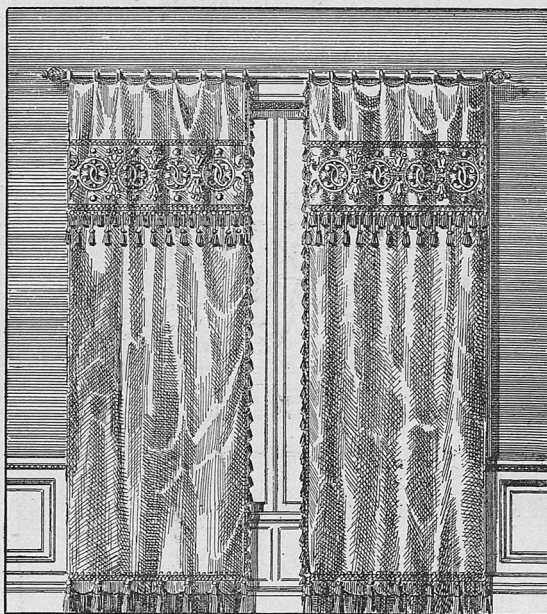
## A LONDON MUSIC ROOM.

BY  
MADGE HEPWORTH DIXON.

COMPLAINT is made now-a-days that fashions in furniture are becoming as arbitrary as the decrees which a few years ago made our women folk adopt that hideous excrescence called a chignon,

and to day burden themselves with the no less ungraceful *tournaire*.

One season these critics grumble, Cairene work and Oriental hangings reign supreme; another, Chippendale furniture and its accompaniment of satin wood and Pompadour draperies obtain favor, and hey, presto! not only our drawing-rooms and boudoirs, but our very staircases, are transformed out of all likeness to themselves in the new rage for white wood! Just now, it is true, London is seized with one of its periodical crazes. Artistic decoration is the amusement of the hour, and white wood, white fitments, white furniture, white glasses, white china, everything



BALCONY PORTIERE, BERKELEY LYCEUM THEATRE. (SEE PAGE 50).

in our interiors, in short, which can be made or converted into a startling, virgin whiteness is dubbed 'perfect' and voted exquisite taste.

To be sure, there are still sceptics who proclaim the unsuitability and the cheerlessness of white wood for bleak Northern climates.

Provisions, it must be confessed, of the aspect of this soillable surface subject to the outside fogs and smuts of the largest city in the world, and the inside smoke of our open coal fires had flitted before me. But I must own myself vanquished. I have lately seen a modification of the fashionable craze which wholly converted me. It was an apartment so harmonious, so original, so exactly adapted to the purpose for which it was required that it seemed difficult not only to find fault, but to suggest an improvement in its arrangement and decoration. Let me hasten to say that it was a music-room—a music-room in the house of a lady well known in London for her excellent voice, musical taste, and for the circle of well known artists for which the very rooms I am describing is the *rendezvous*.

The drawing room, leading into an oriental tea room on the left hand, communicated with the music room on the right, the first of the three pieces only having absolute white fitments. The latter was painted the softest, palest, shade of *celadon*

green, a tint in delicate harmony with the quaint white screen composed of Greek lyres which separate the two rooms above the folding doors. The drawing-room, I may briefly say, was a beautiful combination of apricot and white. The walls and ceiling were hung in this soft, warm color, a large dull gold Japanese umbrella taking the place of the ordinary ugly rose in the middle of the ceiling. The fire place in white wood, ornamented with small gold curtains, was the centre of a delightfully built 'fitment' which led the eye, by its graceful curve, in the direction of the music-room. Divans covered with dull Indian stuff surrounded the fire place, on which oblong cushions of deep sapphire blue and a reticent color which can best be described as the tint of old wine, were scattered about. The 'fitment' contained also china, knick-knacks, and a comfortable corner-seat with a snug curtain to keep away draughts. The panelled dado was, it is needless to say, of white wood, as was the framework of the doors, with the quaint screen already mentioned.

The music-room itself irresistibly suggested a picture by Mr. Alma Tadema. It was as cool, empty and ornamentless as an apartment arranged primarily for sound should be, but there was a simplicity and grace about it which took one back to the stately days of Pericles. Here were neither screens, tables, chairs, *bibelots*, nor china. No modern impediments. No clinging draperies to drown the voice, neither books nor pictures to break the vibrations.

On entering, the eye travelled spontaneously to a raised dais at the further end of the room; an artistically carved dais standing in an alcove hung with gold leather paper, topped by a frieze of orange gold and green. In this recess stood the central object of the apartment—a grand piano.

Behind a Greek fretwork, through which the light came softly, a deep crimson divan flanking the piano, and everywhere tiger skins, golden lyres and long elbow-cushions suggestive of sunny Grecian climes. The parquet floor was matless and carpetless, the only furniture breaking the lines of the room being two artistic divans formed in the shape of lyres, and covered with deep sapphire blue, on which some gold cushions of quaint oblong shape lay. Over the folding doors, an upright row of palm leaf fans made an original ornament, the centre rose of the ceiling being formed by a group of these simple but decorative screens. The walls, woodwork and ceiling were all in faint but slightly varying shades of *celadon* green, the over-mantel being formed of a tall glass (the frame of which was tinted the color of the room) draped with pongee draperies of turson color, relieved with a Greek pattern of conventional birds in dull pink. The only ornament of the room was a Greek clock on the chimney piece, and one or two primitive earthenware vases containing long grasses which broke the somewhat severe lines of the walls.

I must not forget to add that columns covered in plush replaced the ordinary hangings at the sides of the window, an excellent arrangement for a music room, as every additional hanging helps, as singers tell us, to obscure the sound of the voice. The piano was covered with a case especially designed for the room. It was composed of fawn colored Roman satin worked with lyres, and a capital Greek scroll pattern in dull pinks and greens. The music stool was of course to match. An effective arrangement of light was contrived at night by hanging a pink shaded lamp outside the window so that its warm rays reached the interior through the pattern of the Greek fretwork, which entirely covered the panes; a detail as pretty in its way as the Greek inscription written over the alcove dedicated to the divine art. 'Keep music in your hearts' was the felicitous line quoted; and who, having listened to the sweet strains of a captivating singer's voice in the harmonious setting of this music-room, could help obeying the happy injunction?

